



Studying the Effects of Choir Participation on Pupils of a Greek Secondary School

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Abstract: The present work aims to further clarify the positive effect of vocal music on individuals, i.e, to identify certain fields in which there is an obvious improvement on mental health and overall well-being, before and after having experienced choral singing. In particular, there is examined the gain of self-esteem, as well as its social aspect in adolescents, who participate in a choir. Thus, this research may contribute to the current knowledge of the degree to which the performing art of choral singing may enhance self-esteem, overall wellbeing and sociability. Making the connections between singing and wellbeing can effectively promote better mental health and inclusivity, as it will encourage pupils to evolve into their better selves. The outcome of the present research may also help the target-school, since an effective collaboration between school, family and community (through several planned choir performances) is an important factor in the development of adolescents.

Keywords: Music education, school choir, choral singing, adolescents, junior high-school, secondary education.

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INTRODUCTION

Music is one of the hallmarks of the human species that makes it stand out. It gives joy, satisfaction, emotions, fullness, happiness, exaltation, but for musicians it is also a key socializing factor. As music contributes to the development of young people in many aspects, e.g., cognitively, emotionally and socially, the participation in music activity also contributes to social cohesion, to the development of social behaviors and gives a sense of individual and collective well-being. Active participation in music helps young people develop empathy, gain knowledge of important social issues, and the ability to appreciate and contribute to the global cultural heritage [1]. Blacking [2] points out that there is so much music in the world that it makes sense to assume that music, like language and possibly religion, is a specific feature of man. Blacking also

points out that people's musicality is rarely recognized as a hidden quality, especially in capitalistic societies, unless the individual belongs to the "right" social class or displays elements that people have learned to regard as talent.

The use of the arts contributes to the creation of opportunities for the formation of the personal identity of adolescents and, at the same time, has one of the most important influences on the path to adulthood [3]. In particular, music was included in the daily schedule of the "modern" school only in 1864, with the first schools in Boston, thanks to Luther Whiting Mason [4]. One factor, however, that inevitably influenced music education was the fact that at the same time it began to develop in the parents' trend for the home education of their children, mainly in England, Australia and Canada, as the parents worldwide gained more and more

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freedom to choose the form of education that their children would receive [5]. Yet, Music Education has been an integral part of human education since antiquity. It has been an important element in the daily life of man since the dawn of history until today. There is evidence for the existence of musical instruments since the Stone Age, as well as for the active role of music in the organization of work groups, hunting and religious groups [6]. Thus, music in the beginning was not an artistic event, but served the daily needs of societies [7]. This is clearly seen in the myths created about gods, but also about the origin of the world. More specifically, in the cosmogonies of many ancient civilizations, the beginning of the world is located in a sound event [8]. For example, the ancient Egyptians believed that the god Thoth created the world with his voice.

Two Swiss educators, Pestalozzi and Froebel, were the first to express pedagogical ideas for teaching song in European schools, in the late 18th and early 19th centuries, treating the child as an autonomous person and focusing their interest on his/her musical expression through song. In this respect, they have significantly influenced the evolution of music teaching in both European and North American schools [9]. The long-term and systematic provision of choral education, as an integral part of the music course, as early as the 19th century, has resulted in the evolution of the American school choir from a minor to an important part of the curriculum [10]. Thus, the music course is interrelated with the teaching of the choir at school. Teaching the school choir from the perspective of the concert is an aesthetic education. Through the methodical teaching of the choir, emphasis is placed on the perfection of the taught techniques, while at the same time the pupils' experiment in the aesthetic quality.

The 20th century was the century that flourished in the children's-youth choir, especially in the field of education [11]. Particularly in the USA and Canada, countries that place special emphasis on the application of scientific methods in the teaching of school choir, the musical level of choirs is constantly rising [10]. In recent years, the choral act in the field of European school choir has experienced a similar development, in Southeast Asia and Scandinavia.

Research has shown that choral music and a person's participation in a vocal ensemble have a multilateral influence on the procedure of their personal integration in society and their self-development, thus contributing in their self-improvement. Stewart & Lonsdale [12] studied choral singing, comparing it with individual singing and the participation in an athletic team. Their research indicated a significant improvement of the

participants' psychological well-being when participating in group activities, compared to practicing solo singing. This may suggest that choristers find being a member of a group more beneficial to their psychological well-being than singing itself. [13] studied the relation of choral singing to the emotional well-being of the choristers. Their research suggested "six main mechanisms", that is deep breathing, focused attention, positive affect, social support, regular commitment and cognitive stimulation in their research. According to those mechanisms, singing in a choir may significantly influence a person's mental and emotional well-being towards a positive direction. [14] based their study on the positive effects of singing, focusing their research on university choir members. Specifically, they found that the positive effect from participating in a choir concerns mostly the social and emotional human entity. Moreover, they found benefits in relaxation and well-being, social benefits, physical benefits, i.e. improvement in breathing and posture, as well as benefits referring to heart and immune system. Stonehouse [15] in her thesis investigated the benefits of inclusive choir singing for young people with exceptionalities, stating that there have been detected physical, cognitive, emotional and social benefits. The benefits are focused on long-term pain relief, depression and feelings of anger. Further, she proves that when young people with various disabilities meet with coevals, they have a strong potential to develop their abilities, thus gaining self-esteem, sociability and collective spirit, provided that there is a positive and supportive environment combined with encouragement from adults. In addition to this, Clift et al. [16] focused on the relationship between singing and mental health. Despite the small sample on which the search was conducted, the outcoming conclusion was that singing reduced stress and improved wellbeing in individuals facing analogous problems.

Consequently, the present research aims to further clarify the positive effect of vocal music on individuals. That is, to identify certain fields in which there is an obvious improvement on mental health and overall well-being, before and after having experienced choral singing. In particular, there will be examined the gain of self-esteem, as well as its social aspect in children and young people, who participate in a choir. This research is important, because it may contribute to the current knowledge of the degree to which the performing art of choral singing may enhance self-esteem, overall wellbeing and sociability. Making the connections between singing and wellbeing can effectively promote better mental health and inclusivity, as it will encourage pupils to evolve into their better selves. The outcome of the present research may also help the school that

the researcher works at, as, according to Epstein [17], an effective collaboration between school, family and community (through several planned choir performances) is a very important factor in a child's development.

Material

Teaching choir lessons contributes to the development of pupils' responsibility, cooperation, consistency and reliability [18]. In addition, it develops their creativity and self-discipline and, as a basic form of communication, encourages collaborative learning by positively influencing all the cognitive subjects of the curriculum and contributes to maintaining physical and mental health [11]. The fundamental importance of choral song contributes to the development of the ability to read the score and is considered similar to that of the pupil who is taught a musical instrument [19]. At the same time, the importance of teaching the reading of the choir score is recognized, as a fundamental condition for the active participation of the choir-member in the choral act [20]. These two elements, singing and reading the score, affect both the process of music education and constitute an integral core of music education in school.

The choral vocal education at school creates the basis for vocal development, because it includes all the fundamental principles of song techniques, such as the correct posture and relaxation of the body, the technique of respiration and the production of head tone. In this context, the choral song helps every child to perceive the rhythm, to read the score, to recognize and to reproduce the musical intervals and to integrate into the practice of group work, an experience which is beneficial to his/her academic and social life. In other words, the ability to sing that a person may have is based on the development of appropriate vocal education during childhood [21]. When a pupil realizes, through the methodical teaching of music, that the song is something that everyone can be taught, he/she acquires a more positive attitude towards the participation in it and consequently in the school choir; otherwise, teaching a music lesson can be an unfortunate event for both the teacher and the pupils [11].

METHODS

The research methodology herein follows the main paradigm of post-positivism, given the fact that the target-group of participants in this project was both local and too small, unlike the scale of positivist approach [22]. In this respect, this project constitutes a case study, as a method of research [23], that focuses on the transferability of the findings, instead of a generalization. It has the purpose of gaining more information [24] about the impact of pupils' participation in a choir.

Within the main approach of post-positivism, the particular paradigm selected is that of phenomenology [25], because the direct experience of the choristers is the theme of study, regarding the following three research questions:

- i. What is the effectiveness of choral education on enhancing self-esteem?
- ii. Does self-esteem relate to overall well-being and sociability?
- iii. Do parents notice any changes in pupils' self-esteem, well-being and sociability as a result of singing in a choir?

The above research questions have been analyzed in a series of respective sub-questions, regarding:

- The motivation of pupils for participating in a choir.
- The opinion of pupils about the relevant functional formalities (schedule, participation time, etc.), as well as their musical preferences.
- The feelings of pupils for the various phases of the activity (rehearsals, choir performances), during and after each phase.
- The opinion of pupils about the possible effects of participating in a choir on them, regarding social and school life, self-esteem, physical health, and potentially negative feelings.
- The opinion of pupils on their self-esteem, in general.
- The opinion of parents on several aspects of their children social life, behavior and attitudes, related to their participation in a choir.

In particular, an evaluation research has been designed, by using both qualitative and quantitative data [26], in order to analyze the impact of the choir participation [24] to the local school community.

The participants of the present research were choristers in the school choir and their parents/carers/guardians. A brief informative text over the informed consent-form and the content of the research was e-mailed to the participants by a third party, to ensure true voluntary participation. The parents/carers/guardians were also informed by e-mail. The brief informative text over the information consent process for the latter was also e-mailed by an intermediary. Both were sent participant's information-sheets and informed consent-forms, which were returned signed (or not) by e-mail, according to their wish.

Regarding the asymmetrical nature of the teacher-pupil relationship, the direct involvement of the researcher during the consent process may

emotionally affect the pupils and, thus, jeopardize the true voluntariness of their consent [27]. Levine [28] suggests that the employment of an intermediary can reduce the effect of power in the teacher-pupil relationship [29]. For this purpose, two experienced and highly qualified Career Counselors of the regional educational authorities volunteered to act as intermediaries, in conducting the communication with the participants and the interviewing with pupils. It was avoided to have experts from the local educational authorities chosen, in order to further ensure the anonymity of the participants or any potential influence on them after the end of this project.

Three questionnaires had been designed or used for acquiring the data of this research project, according to the guidelines set by the research questions. Two of them have been addressed to pupils and one of them has been addressed to their parents, as presented below:

1. The Questionnaire/Interview Guide for pupils consists of seventeen (17) questions.
2. The Rosenberg's Self-Esteem Scale questionnaire [30] consists of ten (10) statements, where the responses are given in a four-scale Likert scheme (Strongly Agree, Agree, Disagree, Strongly Disagree).

The "Online Questionnaire for Parents/Guardians / Carers / Persons Acting as Loco Parents" initiates with the statement "After having joined the choir, I believe that my child ..." and consists of twelve (12) endings. The first eleven (11) responses are given in a five-scale Likert scheme (Strongly Agree, Agree, Neutral, Disagree, Strongly Disagree).

The school in which the research took place is a state-funded junior high school, under the Directorate of the Greek Ministry of Education, admitting children from 12 to 15 years old. It has three grades, each divided in four classes of approximately 23 pupils, having a total of 270 pupils and 18 educators. The school has a school choir, which has 35 pupils (boys and girls) from all grades. Admission is based on audition in singing. However, admission can be granted upon request from pupils, based on purposes of inclusion, i.e., minor migrants, minor refugees, poor socio-economic background and/or children from marginalized groups. The participants were pupils who are members in the school-choir, as well as their parents/guardians/careers.

RESULTS

Qualitative Research

Regarding the attitudes of the pupils in relation to their participation in the school choir, a qualitative survey was conducted, with a structured

questionnaire, where the participating pupils answered freely. The richness and complexity of their emotions emerge in their spontaneous answers. At the same time, an attempt has been made to categorize the answers in order to extract some indicative quantitative data. The majority of them participate in the choir for 3 years (10 pupils, 40%), 7 pupils (28%) for two years and 8 pupils (32%) for one year.

Initially, the main reasons for the pupils' participation in the choir are: love singing / music (13 pupils, 52%), participation (11 pupils, 44%), curiosity (5 pupils, 20%), liking how other pupils talked about the choir (4 pupils, 16%). It is obvious that in their answers there are often more than one choice.

The favourite time in the programme, according to the pupils, are: singing together (9 out of 25), vocal exercises (8 out of 25) and also the new repertoire (4 out of 25) and practicing the songs (2 out of 25).

It can be noticed that the pupils listen to almost all kinds of songs. It is characteristic that only 3 out of 25 pupils answered that they listen to arias - classical music, which suggests that the stereotype about the connection between symphonic music and choir does not apply. The majority of pupils enjoy singing Pop/Greek pop (12 out of 25). Other options include: Rock, Folk, Arias, Revolutionary songs, English pop, Rock, Korean pop, Hip hop, Rap, Disco. Also, 4 pupils enjoy Folk music. In indicative answers of pupils, they state that they are already listening to different music at the same time are: "arias, folk" and "Rock, opera (arias)". This emphasis highlights to a large extent the dynamic character in the development of adolescents' personalities.

The pupils' emotions when signing alternate between "calm, relieved and stronger". Similarly, the pupils' emotions during a choir rehearsal alternate mainly between "agony, calm, excitement and happy". The simultaneous existence of different emotions is also characteristic.

The pupils' emotions after a choir rehearsal also alternate between "calm, excitement, happy, free and relief".

Also, of particular interest are the pupils' emotions during a choir performance, where they alternate between "agony, nervous and pleasure".

Finally, the emotions of the pupils after a choir performance are of special interest, where they alternate between "calm, proud and strength".

All pupils (100%) notice an improvement in their social life, with predominant answers the creation of new friends (15 out of 25, 60%), the fact that they feel famous (7 out of 28%), social (4 out of 25, 16%) and special (2 out of 25, 8%). Also, almost all pupils (22 out of 25, 88%) feel more motivated.

Respectively, the total number of pupils (25 out of 25, 100%) indicate an improvement in their self-confidence, while observing improvement in their physical health as well (Appendix 8: Table 8), mainly in breathing (19 out of 25, 76%), body posture (18 out of 25, 72%) and stress relief (5 out of 25, 20%).

Regarding whether there is a negative effect from the participation in the choir group, the majority of pupils (20 out of 25, 80%) answered negatively. Only 5 in 25 (20%) answered positively, with more typical answers:

- "I have been mocked for being a chorister";
- "I have to cancel after-school dates with my friends often and sometimes this causes tensions and raises complaints".

It is also characteristic that although the majority of pupils (14 out of 25, 56%) have considered leaving the choir, there is a small percentage of pupils (3 out of 25, 12%) who answer "never".

The main reasons for a pupil to consider leaving the choir are: "lack of time / time pressure" (7 out of 14, 50%), "low self-confidence / not as good as the others" (3 out of 14, 21.43%) and "behaviors from certain people" (2 out of 14, 14.29%). Characteristic answers of the pupils:

- "At that time, I hadn't made friends in the choir",
- "I feel I am not good enough, due to my low self-confidence",
- "I did not like certain behaviors that came from certain people in the choir and lack of time".

The pupils' suggestions for improving the choir include: more lesson time (7 out of 25, 8%), suggestions about the process (7 out of 25, 28%) and participation/behaviors from others (4 out of 25, 16%). It is typical to have different and specialized proposals.

Finally, the richness of the pupils' feelings regarding their participation in the choir is highlighted when they are asked to express themselves spontaneously. Most of them refer to the improvement of their self-esteem, responsibility, discipline and goal achievement, as well as to the development of social skills, such as interacting with

others, getting to know different people and becoming more social and reducing stress.

Quantitative Research

The average self-esteem of pupils' before joining the choir is similar to other researches [31, 32]. On the contrary, after their participation in the specific programme, it is noticed that the self-esteem of pupils participating in the choir is at higher levels compared to other researches [33, 34]. Specifically, 31 pupils answered the Rosenberg's Self-Esteem Scale / RSES questionnaire (with a range of possible values between 10-40) with an average of 32.74 and a standard deviation of 5.046, when values above 20 are considered to correspond to a satisfactory self-esteem. The differentiation observed with the completion of the programme (32.74 from 29.65: + 10.4%) records the positive role played by the programme to the participants. On the other hand, it confirms the complex nature of the concept of self-esteem, as well as the multifactorial dimension in its formation [35, 36], a process that cannot be influenced solely by participating in a choir programme.

A self-report questionnaire was also developed for the pupils' behavior after their participation in the choir. The questionnaire was given in one of the 2 parents of the pupils (Online Questionnaire for Parents); 30 parents answered (n = 30), with a value range of 11 to 55 (11 the most positive attitude of the pupils after participating in the choir and 55 the most negative), with an average 16.23 and standard deviation 4.454. According to the answers of the parents, the most positive changes in the behavior of their children after their participation in the choir (1 "strongly agree") are:

- Improved mood after a performance, Mean: 1.10 or 27 out of 30 parents (90%) answered "strongly agree";
- Happier, Mean: 1.17 or 25 out of 30 parents (83.3%) answered "strongly agree";
- More sociable, Mean: 1.20 or 24 out of 30 parents (80%) answered "strongly agree";
- Improved mood, Mean: 1.23 or 25 out of 30 parents (83.3%) answered "strongly agree".

According to the parents, the participation in the choir contributes, among other things, to the improvement of their children's self-confidence, to the management of multiple obligations, to their self-improvement and creativity.

DISCUSSION

Both the present work and others highlight the formation of relationships that develop in a choir [37, 38]. It is noticed that in general within the choir group, smaller subgroups of friends are formed between pupils, who collaborate inside or outside the

school context [37]. In addition, the participation in the choir and the confirmation from the audience after the performance contributes substantially to the improvement of the self-esteem of the participants [37-40]. The participating pupils recognize their participation in the choir as important [37]. The lack of focus in the choir rehearsal is also mentioned as a problem by some, mainly by boys who participate in the choir [38].

It is noticed that the participation of students in the choir is not exclusively related to their music education and their previous participation in a corresponding programme. Although this finding is in contrast to other research data [41], it is possible that this differentiation is due to the different structure of each educational system and the possibilities that exist for the development of extracurricular activities. Respectively, both in the present research and in an older one, it is shown that the pupils' previous knowledge of music is not considered a prerequisite for participating in a choir [42]. In each case, of course, the important role of the family is recognized in encouraging the participation of adolescents in the choir [41].

According to the answers of both pupils and parents, the participation of pupils in the choir helps them to improve their self-esteem. It is a social activity that leads to the development of social skills. Respectively, the choir itself is a living organization, where the relations between the pupils have a dynamic character. The participating pupils cooperate and sometimes confront each other. Friendships are also made, but this is not always the case. In each case pupils learn to manage their emotions, based on how they experience different emotions when they are singing, during a choir rehearsal, after a choir rehearsal, during a choir performance and after a choir performance. In any case, the participation in the choir contributes to the improvement of the social life of the participants, they feel more motivated, more self-confident and they notice improvements in their physical health.

The role of music is generally emphasized in modern philosophical and pedagogical thought. Through the spirit of progressive and child-centered education, which began to develop mainly during the first decades of the 20th century with John Dewey as the protagonist, the notion emerges that, in an ideal curriculum, music should be an integral part of education of a child for the formation of an integrated personality [43]. Music should not be considered as a secondary course but, on the contrary, as part of the main body of the curriculum [43]. Bruner [44] argued that curricula run the risk of overemphasizing science and technology, and at the same time devaluing the humanities; to address this

phenomenon, theater, arts, music and humanities in schools will require full support. Maslow [45] pointed out that the arts should be considered as the core of the education of young children; the arts are so close to our psychological and biological core that, instead of considering them as a kind of luxury, they should become the basic experiences in education; the primary education could well consider as its core the education in the visual arts, music and dance.

During the implementation of the present research, it was found that there are some limitations that are likely to affect its results. The first limitation is that the research results cannot be generalized for two reasons. The first reason is that the existing sample of pupils (31) is quite small. Therefore, the results have value only within this specific school. The second reason concerns the composition of the group, which came from targeted sampling. The sample is not random, since the pupils were from the same school (1st Junior High School of Megara) and the same area (city of Megara) therefore, the population is homogeneous.

The second limitation concerns the fact that the research was designed in a way that does not examine the duration of the results achieved. In particular, both the quantitative measurement scale (questionnaire), which records the pupils' score in the various areas of self-confidence, and the interview reflect the situation of the pupils who participated in this research after their participation in the choir. Despite the improvements that have been observed, there is merely an indication that the beneficial effect of pupils' participation in the choir on their self-confidence will continue to exist for a longer period of time.

The third and final limitation is that the researcher, as a teacher of this specific school, knew all the pupils who participated in the program. This could work to the detriment of the result due to the subjectivity of the observation. Nevertheless, a conscious effort was made to avoid this possibility.

On the other hand, the Online Questionnaire for Parents could be used by other surveys, due to the satisfactory degree of internal relevance. It is typical that the removal of question 5 ("After having joined the choir I believe that my child reduced anxiety (if any) due to the controlled breathing technique") can lead to an increase in the reliability coefficient (Cronbach's alpha coefficient) from Cronbach's $\alpha = 0.726$ to Cronbach's $\alpha = 0.742$.

The benefits that adolescents can have by participating in the school choir are significant and of great value, so that they gain important experiences from it. In this respect, according to the participating

pupils, they report improvements in their social life (with predominant feature the creation of new friends), the fact that they feel famous, social and special; they feel more motivated, having increased self-confidence, while also observing improvement in their physical health (regarding breathing, body posture and stress relief). In addition, they observed improvements in their self-esteem, responsibility, discipline and goal achievement, along with the development of social skills (such as interacting with others), getting to know different people (by becoming more social) and reducing stress.

The above benefits are also verified, directly or indirectly, by the parents of participating pupils. They reported, regarding their children, an improved mood both after a performance and in general, a happier and more sociable attitude, while agreeing that the choir contributes, among other things, to the improvement of their children's self-confidence, to the management of multiple obligations, to their self-improvement and creativity.

Evaluating the overall results of the research in the 1st Junior High School of Megara and considering the limitations mentioned, some suggestions for improving and expanding the objectives of this research are summarized, regarding the role of participation in the school choir in enhancing pupils' self-confidence.

The first element is to generalize the research so as to cover a larger sample of pupils. This will significantly enhance its credibility and allows the researchers to draw safer conclusions. This generalization can be occurred by expanding the research to more schools. Similar conclusions will strengthen the argument for the reform of analytical programs in Greece (and probably elsewhere) with the use of music in general, but also the school choir in particular, in order to meet in a more systematic way a variety of educational goals.

The second element concerns the conduct of an expanded quantitative survey, which will provide more evidence to improve various sub-sectors of specific self-confidence (e.g., language skills, teamwork, etc.). In particular, the aim is to generate data that will allow the sub-sectors of specific self-confidence to be classified on an increasing scale. In this way, conclusions will indicate the sectors that have improved more than others. These conclusions can then be assessed and interpreted in the light of the type and specificities of the school to which the research is applied, but also with social parameters, such as the social background of the pupils, their gender, the economic and social profile of their families, their relationship with music, etc.

Likewise, valuable observations could be drawn from a possible focused study on the role of music in general, and choir in particular, in enhancing other areas of specific confidence, in addition to school performance and in particular the improvement in foreign language learning. More specifically, key areas are self-confidence in relation to appearance and social interaction, since both are of great importance in the daily life of adolescents, as elements that affect their socialization and their relationship with people of the opposite sex.

The data that would emerge if the research was conducted for a longer period of time, possibly throughout the three-year compulsory secondary education, would be very important. This expansion offers the opportunity to explore the duration of the positive effects of participation in the school choir on the pupils involved. Such a perspective allows the effectiveness of the actions to be checked, on the one hand by completing the questionnaire at specific turning points of the research process (e.g., beginning and end of the research) and on the other hand by conducting regular interviews. The necessity and value of data recording over a longer period of time is indicated by the results of the "Interview Guide for Students" questionnaire that was also filled in experimentally by university undergraduate students.

CONCLUSION

The herein presented research studied the effect of the participation of junior high school pupils in the school choir, in relation to enhancing their self-confidence. The research had the form of questionnaires for pupils (1 questionnaire and 1 guided interview) and their parents (1 questionnaire) and was conducted at the 1st Junior High School of Megara. Adolescent pupils from all three grades participated at this project. The analysis of the quantitative and qualitative results showed the positive effect of their participation in the choir, compared with the main research question, i.e., the strengthening of the general self-confidence of the pupils.

The results of the quantitative research emerged from the participation of pupils in completing the questionnaires that concerned them. Through their replies to the relevant questionnaire, the conclusions resulting from their parents' statements on the value and contribution of their children's participation in the school choir were also similar. Although the rate of improvement of each pupil individually is not known, all pupils reported how much they benefited from participating in the school choir, in terms of improving their self-image and building more quality relationships with their social environment.

The pupils' view of the value of music and choir in the educational process and practice was also an important conclusion. This observation is the pupils' contribution to the ongoing discussion on the upgrading and effective utilization of music, within a framework of a more general restructuring of the curriculum in Greek secondary education. The view of the educational process from this perspective has the advantage of creating a modern school, adapted to the real needs of pupils, as human beings, and not as mere receivers of impersonal information, without a substantial impact on their real lives, as noted by other similar surveys in Greece [46, 47].

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